

The Shakespeare Newsletter

Vol. XI, No. 1

"Knowing I lov'd my books, he furnish'd me . . . "

February, 1961

New York City Festival Company Touring Jr and Senior High Schools

Shakespeare is again revealing his amazing vitality in a production of *Romeo and Juliet* which is being toured to enthusiastic audiences in about eighty Junior and Senior High Schools in New York City. If the Board of Education was doubtful about the experiment, the students were not and applauded vigorously.

Mr. Joseph Papp, than whom there is no more fervent admirer and proponent of Shakespeare on the stage — has been giving free Shakespeare Festivals in New York and has now convinced the Board of Education that free performances would be as enthusiastically accepted by more youthful audiences, who might otherwise be bored with education.

The first school performance was shown at Junior High #13 on January 9 to 500 youngsters who soon became so enthralled by the play that their behavior was noted by The New York World Telegram reviewer who covered the performance. Principal Bernard Weiss echoed the sentiments of the director when he declared that "for most of these boys and girls here today, the reading of 'Romeo and Juliet' as an assignment will become a pleasure instead of a task."

The play was directed by Mr. Papp with a cast of devoted and experienced actors. Dorothy Lanning, one of the stars of the old Antioch Shakespeare Festival is Lady Montague. From an SNL correspondent Benjamin Kliegman who saw a warm-up performance in Tarrytown, N. Y., — the audience paid admission there — came a glowing report. "It is magnificent . . . of the dozen or more productions of the play I have seen, only that of The Shakespearewrights a few years ago equalled it; and the Juliet — a girl named Kathleen Weddoes — was far and away the best I have ever seen, except possibly Vivien Leigh. Papp . . . really gets at the intentment of the author. No tricks; the play takes over on its own, moves swiftly and with passion, and the actors read the lines intelligently."

The production is being financed by the city school system at a cost of \$50,000 and will take until May 7 to tour the eighty scheduled schools. At least 120,000 students are expected to see the performances.

Tardy Recognition

Last April SNL printed an abstract of Robert Towers' "Shakespeare on Film" lecture delivered at the Oregon Shakespeare Festival. Because SNL's Oregon correspondent realized that space is scarce, no credit was given to the sources of the paper. Belatedly, at the request of the author, SNL has been asked to acknowledge that an article by Meredith Lillich, "Shakespeare on the Screen," which appeared in *Films in Review* (VII:6, 1956) was a prime source for the paper.

New York City Building 2,500 Seat Amphitheatre

For Free Shakespeare Festival

The City of New York has appropriated \$225,000 for a 2,500 seat amphitheatre as a permanent structure for The New York City Shakespeare Festival originated by Joseph Papp. After some years of controversy over the necessity for such a program, the expense of upkeep, and the character of Mr. Papp who at one time invoked the Fifth Amendment, the authorities have finally voted for the appropriation and bids are being sought for the structure. Commissioner of Parks Newbold Morris who fought for an admission charge for maintenance purposes now favors the free program. He praised Mr. Papp as "the only man who never invoked juvenile delinquency" as the reason for proposing a cultural program.

The theatre, designed by Eldon Elder in collaboration with Department of Parks architects and engineers, will have seats in a 120 degree circle, a stage jutting into the audience, storage space, and a "super-tent" for dressing rooms.

At a luncheon in November in honor of Brooks Atkinson, retired New York Times drama critic, a Brooks Atkinson chair was dedicated — an aisle seat for the noted critic whenever he should attend a performance. Speakers at the luncheon noted that the Shakespeare festival was "now firmly established in New York's culture." (N. Y. Times, Nov. 11, 1960)

The 1961 season calls for expenditures of \$140,000 by the company. Mayor Wagner of New York City has assured Mr. Papp \$60,000, but the rest has to be raised from contributions and the Audience Sponsor Plan which requests \$7.50 donations. Last year there were 5,000 audience sponsors. Ten thousand are being sought for 1961.

Actors who are working for a bare minimum salary of \$55 for five performances are expecting to earn an additional \$18.12½ per week at performances outside of the city area where admissions will be charged.

The 1961 season will offer *Richard II* as the opening production on June 19, with *Romeo and Juliet* and *A Midsummer Night's Dream* to be added to the repertory later. Mr. Papp is directing the first two plays, Gerald Freeman, successful director of last year's *Shrew* will direct *MND*. The season will run through September 9th, a twelve week season in comparison with last year's nine. Extra! A difference of \$145,820 in the estimated bid and the actual bid of \$370,820 has been wiped out by the magnanimous gift of \$150,000 by George T. Delacorte, president of the Dell Books, publishers of the Laurel Shakespeare.

What plagues and what portents! What mutiny!

The IBM system which some weeks ago informed the world that it was not infallible by failing some geniuses and assigning *summa cum laude* grades to probationary students at Kent State University, has also fluttered the pulse of SNL's editor.

Last summer KSU also purchased a \$7,500 addressing machine from IBM. It was to work wonders and SNL immediately changed from old plates to new card lists. But the machine had some gremlins in it and the Sept.-Nov. issue had to be addressed from the unrevised plates which fortunately had not been destroyed.

When the December issue was ready for mailing it was noted that the dates of expiration that usually appeared adjacent to the addresses had been omitted. But it was too late to stop and the editor decided to go ahead with-out dates. But, alas, the SNL would

102nd Season at Stratford Plans Six Play Program with Notable Stars

Much Ado About Nothing directed by Michael Langham of the Canadian Shakespeare Festival will open the 102nd season of plays at the Shakespeare Memorial Theatre in Stratford-upon-Avon on April 4. Geraldine McEwan and Christopher Plummer will play the title roles.

Hamlet will follow on April 11 directed by Peter Wood and with Ian Bannen in the title role. *Richard III* opens on May 24 under the direction of William Gas-kill. *As You Like It* will be added to the repertory on July 4 directed by Michael Elliot; *Romeo & Juliet* opens on August 15 directed by Director Peter Hall, and finally *Othello* starring Sir John Gielgud under the direction of Franco Zeffirelli will open on October 10. Dorothy Tutin will play Rosalind and Juliet. Mr. Plummer will be starred as *Rich-ard III* and Mercutio. Dame Edith Evans will perform the roles of Margaret and the Nurse.

Othello will probably be acted at the company's new Aldwych Theatre in London where Peter Hall's *12th Night* was seen for 25 performances from Dec. 19th.

Coriolanus, Henry VIII, & Love's Labour's Lost at 9th Canadian Festival.

Announcement of casting plans for the 9th Annual Stratford Shakespearean Festival at Stratford, Ontario, Canada, reveal that many of Canada's popular stars will be given title roles in the coming season.

Douglas Campbell will play *Henry VIII* with Pat Galloway as Anne Boleyn, Kate Reid as Katharine of Arragon, Douglas Rain as Wolsey, and Bruno Gerussi as Cranmer. Director for the play is George McCowan; costumes are by Brian Jackson; and music by Louis Applebaum. *Coriolanus* will have Paul Scofield in the title role. *Love's Labour's Lost* will also star Mr. Scofield in the role of Don Armado. Both of these plays will be directed by Michael Langham and costumed by Tanya Moiseiwitsch.

The season will open on June 19 with the Roman play. *HVIII* and *LLL* will open on the following nights. A fourth play, *The Canvas Barricade*, a new comedy of contemporary Canadian life by Donald Jack, is also scheduled.

Hofstra College Festival Features Love's Labour's Lost

The 12th annual Shakespeare Festival at Hofstra College Hempstead, Long Island, will present *Love's Labour's Lost* at its 12th annual Shakespeare Festival from March 10 through March 19. This year the Globe "replica" designed by Hofstra President and stage historian John Cranford Adams will once again be used for the performances. James Van Wart will direct the cast of college students.

Shakespeare in America - 1785-1964

I have no hesitation in saying that Shakespeare is the most popular American dramatist. The name and fame of Shakespeare are known to every literate American. I dare say that every graduate of a grammar school has had some contact with him and that every graduate of a high school has read at least one play. I do not know of a liberal arts college that does not offer at least one semester of Shakespeare and probably all offer a year, the only author so studied. More of Shakespeare is performed and recorded on records every year than the works of any other dramatist, and no actor feels that he has earned his laurels until he has performed a memorable role in one of Shakespeare's great plays. Few speakers or writers can find a quotation as apt as one from Shakespeare. No literary character can be so easily referred to as an example as one of Shakespeare's. To be called a Hamlet or a Lady Macbeth is to be immediately and universally characterized.

Shakespeare is not only a part of our literary and intellectual heritage, he is an integral part of our total American culture.

The veneration of Shakespeare has a long history in America. The Boston Magazine for March, 1785, presented a belated feature to its readers in the form of a report of the Jubilee celebration in Stratford-upon-Avon in 1769. Eleven years later, in 1795, the Shakespearean Society of Boston was founded, but it is unknown after March of 1795. Remembrance of Garrick's Jubilee lingered in the minds of Americans who saw Shakespeare's Jubilee — the dramatic spectacle written by Garrick — in New York in 1788, in Charleston in 1793, and as late as March 1814 in Philadelphia — complete with the triumphal car bearing the bust of Shakespeare "crowned by Time and Fame." In 1851 The Shakespeare Apostles had their first meeting on a Thursday in October and in 1861 they were incorporated as the Shakespeare Society of Philadelphia which is still in existence. During the Civil War there is a lacuna in the records, but on the "ter-centennial anniversary of our Poet's birth" they resumed their annual dinners.

The New-England Historical Genealogical Society also observed the tercentenary impressively in the hall of the House of Repre-

sentatives at the State House—with a greeting by Governor John Albion Andrew, a long address by James Freeman Clarke, and an ode by John H. Sheppard.

On November 25, 1864, Junius Brutus Booth, John Wilkes Booth, and Edwin Booth appeared in a memorable production of Julius Caesar for the benefit of a monument to Shakespeare, the foundation stone of which was laid on April 23. The statue by John Quincy Ward was not erected until May 23, 1872, at a ceremony which 6000 persons attended.

The story of the elaborate New York City celebration on the third anniversary of Shakespeare's death I have told in my *History of Shakespeare's Reputation*. Virtually every school participated. Thousands of readers of *The New York Times* read the informative elaborately illustrated rotogravure supplements that appeared week after week, and thousands of spectators crowded into the Lewisohn stadium to see Percy MacKaye's historical and imaginative Shakespeare Tercentenary Masque under the name of *Caliban by The Yellow Sands*.

With a nucleus of almost two thousand readers of *The Shakespeare Newsletter*, the members of the Shakespeare Association of America, the many Shakespeare Clubs, and the hundreds of private bardolaters, the United States is in a position to pay homage without (we hope) the spectre of war hanging over us as it was in 1864 and 1916.

Those who are willing to participate by presenting programs, giving lectures, producing plays, and sponsoring other allied activities are invited to write to me of their willingness or plans. As plans are formulated, a national organization will be established and local committees will be organized in all parts of the nation.

If plans are already under way, write at once. A 1964 Shakespeare Anniversary Council has already been established in Stratford under the Directorship of Levi Fox, and Allardice Nicoll of the Shakespeare Institute is also collecting information for other learned and theatrical societies that expect to participate in the

Shakespeare Fourth Centenary

LM

Virgil and Shakespeare

Critic: T. M. Pearce, University of New Mexico

Professor Bates' paper is provocative because it sends us back to appraise the Petrarchan and the Pastoral traditions in literary history. Essential to Petrarchism and the Italian *stil nuovo* was the "unattainable lady." Shakespeare's woman "colour'd ill" goes beyond idealism in the lovers' triangle and contributes a physical dimension quite un-Petrarchan. The themes of Shakespeare's sonnets range far beyond the sentiments of traditional Petrarchism. Although Shakespeare has pastoral scenes in several plays, Touchstone and Autolycus make fun of the pastoral convention, and Shakespeare elsewhere does not seem to take the mood very seriously. The sonnets are not pastoral in setting and they are free from such Virgilian motifs as comparing men with bulls, goats, and rams or soliciting youths with gifts. The plot of lover-friends, as found in Barnfield's *Affectionate Shepheard*, is not limited to pastoral tradition, but is found also in mythology (Hercules-Hylas-the nymphs); epic (Achilles-Patroclos-Briseis); prose romance (Abrocomas-Hippooton-Anthea). Barnfield is classified by Francis Meres as a pastoral poet and being ten years younger than Shakespeare probably owed more to Shakespeare's sonnets circulating "among his private friends", (Meres) than Shakespeare owed to Barnfield's imitations of Virgil or of Theocritus.

Rejoinder:

Once More on Pastoral in Shakespeare's Sonnets

Paul A. Bates, Colorado State University

Although the theme of love of man for man is widespread in the literature of the ancients, a much more immediate group of sources for Shakespeare's use of the theme can be found. Both Theocritus and Virgil utilized the motif of love of an aging shepherd for a youth. The Elizabethans showed great interest especially in the Second Eclogue of Virgil. Fraunce translated it and had it printed twice; Webbe put it into English hexameters; and Abraham Fletcher translated it. Spenser based the love of Hobbinol for Colin on this Eclogue, and the Cudie-Theotus exchange in the February Eclogue, is traceable also to Virgil. Drayton and Barnfield utilized the shepherd-boy relationship in their pastorals. But, more important still, the Elizabethans regularly combined pastoral elements with the Petrarchan tradition. Astrophel and Stella contains elements of pastoral, as do the sonnet sequences of Lodge, Barnes, Barnfield, Drayton, and Smith. Drayton presents himself in his sonnets as the shepherd Rowland. Lodge and Barnfield both included the characters of aging shepherd and boy in their sonnet sequences. (This fact is obscured in Sir Sidney Lee's selection from Lodge's *Phillis* in his *Elizabethan Sonnets*).

In presenting the love of an aging poet for a youth, then, Shakespeare, like his contemporaries, was fusing pastoral and Petrarchan traditions. It is much more logical to assume that Shakespeare followed the poetic practice of his own day than to guess that he drew on the relationship between Achilles and Patroclus or some other remote source.

The Dark Lady and the Rival Poet also stem from this Elizabethan fusion. The Dark Lady corresponds to the Rosalind of the *Shephearde Calender*, to the Guendolena of Barnfield's *Affectionate Shepheard*, and to the *Phillis* of Lodge's sequence. Ultimately she derives from the Lycoris of Virgil's Tenth Eclogue by way of the anti-feminist writers of Christian pastoral. This is not to deny that she also draws on the anti-Petrarchan tradition of the Italian sonneteers. As always, Shakespeare combines elements of various traditions.

As to the broader question of Shakespeare's interest in pastoral, he, like other Elizabethan poets, was steeped in pastoral. Empson has analyzed the pastoral implications of some of Shakespeare's Sonnets in *Some Versions of Pastoral*. Shakespeare, may not have cared for the externals of pastoral, but the theme of mutability, the contrast between innocence and experience, the antithesis of age and youth, the concept of the Golden World — these surely fascinated him. As Edwin Greenlaw said in "Shakespeare's Pastorals," (Stud. in Phil., XIII (1916), 154) "The pastoral element in Shakespeare's plays is constant and pervasive. He has little of the conventional; the artificiality seen in the eclogues and in the romances and dramas drawn therefrom has no attraction for him . . . Yet one gets an impression of a value to be attached to what the Elizabethans called the contemplative life as a preparation for the active."

Of the Sonnets, also, I would say that the "pastoral element is constant and pervasive." But other aspects of this matter must be reserved for other discussions.

Desegregating Shakespeare

No doubt you have heard of Othello
An african sort of a fellow

When they said, 'you are black'

He replied, Take it back!

I am only an exquisite yellow'.

Sir Max Beerbohm

In his edition of Shakespeare

Cited in *The Listener*, Dec. 12, 1960

The

Itinerant Scholar — Philadelphia, 1960

Choral Juxtaposition in Shakespeare

Alfred Harbage, Harvard

The complexity of the critical problem, starting off from Charles Lamb's dictum that everything acts by confederacy, by juxtaposition, by circumstance and place' is worthy of discussion. The meanings of certain speeches is affected by the mere entrance of a character while or after they are spoken of. This is a 'Choral' effect. There are dangers of reading a play forward and backward. Criticism must be based on the forward movement. The position of a speech has a great bearing upon its meaning, since the method in Shakespearean drama is that of progressive revelation. There are also dangers of reading verbal images out of context since the visual images (what is happening on the stage) juxtaposed with them will often modify their effect. The general purpose of the paper is to reinforce the point that the plays must be read as plays, containing a complex of interacting elements, none of which can be isolated for critical discussion without certain risks. However, seeing the plays staged is no solution to the problem since the actors do not often demonstrate the theory that they are the best critics.

Compositor E and the Copy for the Folio Othello

Fredson Bowers, University of Virginia

Although the transmission of a text through a series of simple reprints may be traced from word variants alone, yet when we have a good quarto revised by collation with a manuscript, like *Troilus*, the normal reprint transmission of variants is disrupted at its source by the correction of error and by the alteration or revision of superficially satisfactory readings. For this reason, whenever a dispute arises whether a Shakespeare Folio text derives from an independent manuscript or from an annotated quarto, substantive readings alone have invariably failed to provide evidence that can be called truly demonstrable.

The most promising line of investigation concerns the so-called "accidents" of a text, the spelling, punctuation, capitalization, and some details of typography, that are the outward clothing of the verbals. Ordinarily we may suppose that such minutiae would escape the attention of the annotator and would therefore be transmitted from edition to edition through revised copy just as verbals would be in simple reprints.

The typographical variants so brilliantly employed by Dr. Philip Williams to solve the derivation of F *Troilus* are not often met with, but the usual evidence of the accidents (chiefly spellings) is worthless when it is not based on a scientific control, which must be a thorough knowledge of the compositor who set the text.

When a study is made of Compositor E, who set the first act of F *Othello*, it can be shown that F was set from annotated Q, since examination of a number of spellings indicates that F *Othello* agrees in its treatment of these spellings with the control texts set by Compositor E such as *Titus* and *Romeo and Juliet*.

Recognition in the Winter's Tale

Northrop Frye, University of Toronto

In *The Winter's Tale* there are three recognition scenes. One, reported only through the conversation of three gentlemen, is the ordinary cognition of a New Comedy in the Menandrine tradition, where the heroine is proved respectable enough for the hero to marry. The fact that it is reported indicates that Shakespeare is deliberately subordinating it. The real recognition scene is the statue scene, which dramatizes the power of nature and its capacity for renewing life, and also illustrates the identity of nature, art, grace (in a secular sense) and love. This power

Engagement and Detachment in the structure

of Shakespeare's Plays

Maynard Mack, Yale University

Detachment and engagement are crucial determinants of the quality of audience experience of plays. When ideally engaged, the spectator identifies with those on the stage (often to an amusing degree, cf. Partridge at *Hamlet* in *Tom Jones*); yet detachment is also required if experience of drama is to be more than self-indulgence (Sarte), and the meaning of events not lost in their excitement (Brecht).

Shakespeare's theatre inherited a built-in balance between these factors. Making for detachment were the bare stage, milling audience, daylight, etc. No wonder that a situation Shakespeare was fond of in his early comedies shows an audience whose detachment has got out of hand: *LLL*, *MND*, *TS*. Making for engagement, on the other hand, were the skills of the actors, a few props, and the power of a poet's imagination to stir the imaginations of others. *MND* is his loving study of what the poetic imagination can and cannot do. Trusted, it can do almost anything, as the play itself shows; not trusted, as it is not by Bottom and company, it founders.

Most Elizabethan stage conventions kept these factors in a poise. The stage as world and world as stage, for instance. This in its focus toward the world enhanced realism and a sense of engagement, in its focus toward the stage enhanced artifice and a sense of detachment. For example, realism of *Hamlet* is intensified by the lesser realism of the players' play, so is our consciousness of it as an artful composition of receding planes where everyone engages in an 'act'. Or again, the imitation on stage in the play of matters involved in the performing of plays: the rehearsal (*1HIV, A & C*), the actors' quarrel (*LLL*), the author surrogate — either choral (Edgar, etc.) or managerial (Iago, Prospero, etc.), the dressing for a part and putting on a role(*passim*), even the undressing to become from a butterfly a worm (as in *King Lear*).

That Shakespeare thought a good deal about the problem of engagement and detachment, all his plays show, but there are especially interesting studies in *The Tempest*, *Hamlet* and *The Shrew*.

In *The Tempest* Miranda clings to the assurance that like ourselves at moments of great theatrical excitement what she sees happening at sea is the work of a great magician, yet she responds with emotions whose reality she cannot doubt. In *Hamlet* Claudius likewise feels real emotions set astir by what he knows is artifice, but is so gripped that he breaks out of the audience-play relation altogether. In *The Shrew* Sly awakes to a new identity which consists in watching a play, as if he were a witty paradigm of everyman waking out of his everyday self to a new one in the theatre.

of nature is also represented in the sheep-shearing festival, an emblematic recognition scene of a type found only in the four romances, and in its threefold relation to Florizel, Polixenes and Autolycus closely parallel to the three emblematic visions of Prospero presented to Ferdinand, the Court Party and the Caliban group.

An Instrument of Torture?

Writing of George Bernard Shaw in *Theatre Arts* (Feb. 1961, p. 65), Joseph Wood Krutch says, "Even his worst fear—that he might, like Shakespeare, be made an instrument of torture in the schools—has been realized."

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Biography in brief:

EDMOND MALONE — SHAKESPEARE'S LEGAL GUARDIAN

John J. McAleer, Boston College

"Give me but time, place, and names," Edmond Malone (1741-1812) told Bishop Percy, "and the genuineness or falsehood of any story may be easily ascertained" — not a scholar's but a lawyer's boast. Malone came indeed from a family of lawyers and gave fourteen years to law himself before settling in London in 1777. There, assured by Lord Charlemont that a judicial mind was no disadvantage, he turned to scholarship.

Malone's interest in Shakespeare began in 1765 when, while at the Inner Temple, he met Johnson. Though he edited Goldsmith first (1780), before this work was done he wrote an essay on the order of Shakespeare's plays (1778) which stamped him a man of rare ability. Steevens, declaring it "an arrangement which I profess my inability either to dispute or to improve," soon dubbed himself a "dowager commentator," and gave over the field to Malone. Malone's 1500 page supplement to the Johnson-Steevens Shakespeare (1773), bringing together for the first time Shakespeare's non-dramatic poetry, appeared in 1780. Though Steevens liked it he disputed Malone's notes to the Reed edition (1785), and when Malone projected his own edition Steevens broke with him. Later Steevens espoused the un-authenticated De Felton portrait of Shakespeare for no other reason, apparently, than that Malone was strongly urging the authenticity of the Chandos portrait. Meanwhile Malone prepared a second supplement (1783) and an essay on the three parts of Henry VI (1785) which to Porson was "one of the most convincing pieces of criticism he ever read." With like skill he argued later for Pericles.

Malone's Shakespeare in 11 volumes came out in 1790. Burke's praise was typical: "I shall now read all Shakespeare through, in a very different manner from what I have yet done, when I have got such a commentator." As one who held the Second Folio "editor" and Pope, "Shakespeare's greatest corrupters," Malone relied on the earlier texts, ruthlessly exposing errors caused by misprints and ignorance of the poet's phraseology and the texts he used. Amazed that no one had tried before to identify the genuine works or to compare them with earlier editions, Malone spared no research, left "no stone unturned, no novelty unexamined, no money grudged to glean information from every source."

Stressing wide reading of Elizabethan books as the way to know manners and customs of that day, Malone found more new, important facts about Shakespeare's life and theatrical history than anyone before or since. And in answer to Ritson's attack on his scholarship (1792), he noted that among his 1654 emendations, Ritson had found 13 errors, 5 of them mistaken. Because two of the thirteen were absolute errors on the part of Ritson, Malone quipped that Ritson would have made 15,000 errors had he edited all of Shakespeare! "If every line of Shakespeare's plays were accompanied with a comment," he said, "every intelligent reader would be indebted to the industry of him who produced it." Ritson's scorn for Malone's ear derives from the fact that Malone refused to "improve" Shakespeare's meter.

Through planning a Life and new edition of Shakespeare, Malone paused to write a 400 page report (1796) on the Ireland forgeries, the most elaborate exposure of a literary fraud ever printed. Though neglected, this work, commended even by Steevens, is a veritable encyclopedic on methods for determining, through internal evidence, a manuscript's worth.

In addition to his work on Shakespeare Malone aided Boswell with Johnson and Reynolds with his Discourses, also editing Dryden-Harding's attack the Dryden and Shakespeare but the worst that can be proved against Malone is that he caused Shakespeare's colored bust at Stratford to be whitewashed. Malone died before finishing the "third variorum;" the younger Boswell completed it in 1821.

"Procurement of ancient copies," says Boswell, "was the great effort of Malone's life." He never lost a chance to buy preferred works from the store of departed collectors and bragged he had "the most curious, valuable, and extensive collection ever assembled of ancient English plays and poetry." Despite their rarity his holdings ever were accessible to scholars. At his death his brother, Lord Sunderlin gave 3200 items to the Bodleian. Prior's words supply Malone's epitaph: "None of his predecessors attempted what he accomplished; few of his successors have . . . added materially to our knowledge." Tribute is accorded his scholarship by the Malone Society, founded in 1906.

John Vyvyan, The Shakespearean Ethic (N.Y.: Barnes and Noble, Inc., 1960). 208 pp. \$3.75.

Concerned with the ethical problems of life, Shakespeare "is never in doubt as to whether the souls of his characters are rising or falling." Supporting this thesis, Dr. Vyvyan shows, are patterns of damnation and of regeneration in such pairs of plays as Hamlet and Measure for Measure, Othello and The Winter's Tale: the hero is untrue to himself, casts out love, loses his conscience, and finally admits the devil; or else the reverse is true.

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Robert L. Tener, Assistant

Cyprian Blagden, The Stationers Company: A History, 1403-1959, (Harvard U. P., 1960), 321 pp., \$8.00.

The first complete history of the Stationers Company, this book covers its organization, ceremonials, charities, schools, Hall, other properties, provisions of the Lord Mayors, and the careers of the Stationers. Of much importance is the analysis of the collaboration between the government and the Company in the control of printing, the growth of the concept of the copyright, and the story of the English Stock or trading concerns. An index and three appendixes on the apprentices, freemen, liverymen, the Milk Street Myth, and the Court of Assistants complete the book.

P. M. Handover, Printing in London: from 1476 to Modern Times, Harvard U. P., 1960. 224 pp., \$4.75.

With fascinating discussions of such personalities of the London trade as John Wolfe, Christopher Barker I, (printer to Queen Elizabeth), and Miles Fleisher, and others, Miss Handover has presented an able history of the book trade, news gathering, advertising, and women's magazines in the London printing trade. She also discusses competition jobbing, the competitive Bible patent, nineteenth century presses, and the struggle for power in the Stationers' Company. The book was originally a series of lectures at the University of London Extra-Mural Department intended to interest rather than instruct. Shakespeare is conspicuous for his absence except for some paragraphs in the incomparable Boydell Shakespeare. Many excellent illustrations and an index contribute to the interest and value of the study.

Maurice Evans' Introduction to Shakespeare, Golden Record Masterwork AA-58, Dist. by Affiliated Publishers, Inc., N. Y. (Pocket Books, Inc.)

Pocket Books is distributing this useful 12" recording as an adjunct to its Folger Library General Reader's Shakespeare, now under the imprint of Washington Square Press Book. Maurice Evans is the artist assisted by other voices. On one side he gives the general drift of A Midsummer Night's Dream, and concentrates for most of the record on the Pyramus and Thisbe rehearsal, and after more of Puck's mischief, ends with Puck's "If we shadows have offended." The transitional material serves to make the record sound like a lecture and is thus more useful as a teaching tool than a mere series of recorded speeches. The second side covers a wider area, beginning with a piece from Richard II continuing with Brutus's and Marc Antony's funeral orations, selections from Twelfth Night ("If music be the food of love"), Polonius's "This above all," Jaques' "All the world's a stage," and songs from several plays. There are nine songs on both sides giving color and variety to the record. The album folder is accompanied by paperback editions of Four Comedies (W-231) and Four Tragedies (PL-30). The fine voice of Mr. Evans makes the record useful for general literature classes as well as a welcome addition to any collection of Shakespearean recordings.

Shakespeare in Atlanta

Theatre Atlanta, the quasi official theatrical group of Atlanta, Georgia, presented a rollicking Merry Wives of Windsor for five days in January. There was praise in the press for director Beryl Goldberg and George Ellis who performed Falstaff and designed the simple but colorful stage. College professors, TV directors, veterans of Virginia's Barber Theatre, and others were in the cast. Dances and music were used as interludes between the acts.

A. P. Rossiter, English Drama from Early Times to the Elizabethans (N.Y.: Barnes & Noble, Inc., 1959). 176 pp. \$4.50.

A re-issue of Dr. Rossiter's early work, this study outlines the growth of native drama in England up to the Tudor period. Its purpose is to relate the early dramatic forms to their environment, to show the continuity of tradition and culture linking the medieval and renaissance dramas. Of special interest are the first five chapters on pagan rituals, the influence of the Roman theatre on the early dramas, the Christian ritual drama, the ritual comic relief, and the Gothic drama. Notes and an index add to the book's value.

J. C. Levenson, ed., Discussions of Hamlet Boston, D. C. Heath and Co., 1960, 113pp. Paperback.

This is a collection of twelve essays on Hamlet covering the style, imagery, plot, characters, background, and wordplay by such eminent critics as Dryden, Johnson, Coleridge, Bradley, Stoll, Eliot, Knight, J. Dover Wilson, Knights, Mack, Empson, and Mahood. The essays, reprinted from various journals, books, and editions of Shakespeare, make interesting reading and introduce one to the overall problem of understanding and interpreting Hamlet.

LANDMARKS OF CRITICISM

Edited by
Edmund Creeth, University of Michigan

Thomas Rymer on OTHELLO

Chap. VII or A SHORT VIEW OF TRAGEDY (1692)
Reprinted in THE CRITICAL WORKS OF THOMAS RYMER, ed. C. A. Zimansky (New Haven, 1956), pp. 131-164

For the fable of Othello Shakespeare unfortunately alters Cinthio's novel for the worse. On his own authority, he gives the Moor a name and prefers him to the dignity of Moor of Venice, a trusted general. Desdemona becomes the daughter of a senator, and Othello charms her with a remarkable philtre: some fustian about his rude adventures. All this is hardly probable. But the fable is very instructive. It is (1) "a warning to all Maidens of Quality how, without their Parents consent, they run away with Blackamoors" (2) "a warning to all good Wives, that they look well to their Linnen" (3) "a lesson to Husbands, that before their Jealousie be Tragical, the proofs may be Mathematical."

The characters and manners are no less improbable and improper, particularly with Iago. There was never such a soldier in comedy, tragedy, or nature. For novelty's sake, against common sense and nature, Shakespeare "would pass upon us a close, dissembling, false, insinuating rascal, instead of an open-hearted, frank, plain-dealing Soldier, a character constantly worn by them for some thousands of years in the World."

The misfortune to Brabantio's daughter is prodigious, and to hear him informed of it in scoundel language by an inferior offends our humanity. This is the school of good manners that Shakespeare stages. With the state in peril, the senators, soon after, seem willing to sit up all night to hear a matrimonial cause, tediously pleaded. From Venetians, noblemen, and senators we expect fine thoughts, but we

find none here.

For Act II, our poet moves the action to Cyprus, providing no ships to transport the audience. There, "In a Town of War, . . . The people's Hearts brimful of fear," Desdemona and Iago engage in a Jack-puddin farce while any moment she might hear that her lord is arrived or lost. But in the craft of playwriting, Shakespeare followed the carpenters and cobblers of an earlier age, "unhalloving The Theatre, profaning the name of Tragedy; And instead of representing Men and Manners, turning all Morality, good sence, and humanity into mockery and derision." Othello handles the street rout like a justice Clod-pate. "But a Negro General is a Man of strange Mettle. Only his Venetian Bride is a match for him." She appears at midnight amongst them. Soon Iago is advising Cassio in words which imply a marriage of long standing. No man in his wits would talk thus of bride and bridegroom.

Desdemona's strange enthusiasm for a handsome young fellow the morning after her marriage makes the celebrated temptation scene a superfluous vexation. Imported to restore Cassio, Othello shows nothing of the soldier's mettle; the tame goose labors to be jealous. Michael Cassio was not on the ship with her, had no opportunity with her until this morning, and now it's dinner time; yet the Moor complains of his forehead. He might better have a guard on Cassio, locked up his wife, or observed them longer; on other occasions he is phlegmatic enough. Because of the gross inconsistencies of time, an audience must deny their senses to reconcile the plot to common sense. Yet whether Act III occupy one day, seven days, or seven years, the absurdity is the same for Othello has nothing to do but proclaim himself jealous, Emilia tells her that the man is jealous, "yet this Venetian

dame is neither to see, nor to hear; nor to have any sense or understanding, nor to strike any other note but Cassio, Cassio."

For Iago to abet the murder of his countrywoman and a lady of quality who has always been kind to him is such egregious wickedness as to offer nothing of diversion or instruction. Since no one is produced to champion her later in Act IV when the Moor behaves outrageously, the Italians "may well conclude that we have a strange Genius for Poetry." It is absurd that My lord General serenades a senator's daughter with such filthy language, and her spiritless reaction passes credibility.

After a spurt of villainy between Iago and his super-subtle Venetian dupe Roderigo comes the lamentable conclusion. Hark what a tragical thing is laid to her charge: "That Handkerchief, that I so lov'd, and gave thee, / Thou gav'st to Cassio." Why wasn't the play called the Tragedy of the Handkerchief? "Had it been Desdemona's Garter, the Sagacious Moor might have smelt a Rat: but the Handkerchief is so remote a trifl, no Booby, on this side Mauritania, cou'd make any consequence from it."

The Poet's province is our manners and good life, but no instruction can be had from the catastrophe of Othello, governed against all law, justice, reason, humanity, and nature, in a barbarously arbitrary way. Desdemona is stifled for dropping a handkerchief, Othello escapes punishment in suicide, Cassio comes off with a broken shin, Iago himself is not yet killed. "There is in this Play, some humour, and ramble of Comical Wit, some shew, and some Mimickry to divert the spectators: but the tragical part is, plainly none other, than a Bloody Farce, without salt or savour."

The Itinerant Scholar

At the Northern California Renaissance Conference, October, 1960

'No Clock in the Forest'

Time In As You Like It

Jay L. Halio, U. of California at Davis

In As You Like It Shakespeare exploits the convention of timelessness along with other conventions of the pastoral ideal, but his satire is more qualified than, say, his satire of Silvius-Phebe. Sharply opposed to the time-consciousness of court and city, which Touchstone, for example, manifests, is the timelessness of Arden, which Orlando signalizes in his first long dialogue with Rosalind in the forest. It is in Arden, too, that the ideals of a former, or "antique," age, represented variously by the banished Duke Senior, by Orlando's father, Sir Rowland de Boys, and by old Adam, are fully recognized and cooperate or merge in their symbolism with the ideals of a timeless, "golden" age. Here Orlando, an agent of regeneration, finds his appropriate refuge, and Rosalind, another agent of regeneration, finds more than refuge-a chance to educate and win her lover. Part of the process of this education concerns a proper awareness of time: neither the extremes of time-unconsciousness (Orlando's tardiness in his appointments reflects the more important danger that he may forget his function as his father's namesake), nor of time-ridden preoccupation will do. Orlando must learn that in love as in everything else there is a proper duration, and his reluctance at the end to continue playing games in love with Ganymede is an indication that he has learned it. So the play concludes, with an anticipation of the way the themes of time and regeneration will be developed in such later plays as All's Well, Macbeth, and A Winter's Tale.

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Ed. by Max Bluestone, Babson Institute

William Shakespeare. *King Lear.* Ed. George Ian Duthie and John Dover Wilson, in *The Works of Shakespeare.* Ed. John Dover Wilson. New York, Cambridge University Press, 1960 pp. IXIX-300. \$3.50.

"G. I. Duthie has spent more time and thought on (*King Lear's*) . . . textual problems than any other scholar, and his work commands gratitude and respect. His present text improves upon that of his imposing edition of 1949, and in its annotation J. D. Wilson has played a minor but constructive part . . . (Concerning) Mr. Duthie's review of the complex and sometimes contradictory theories (on) . . . the copy for the quarto of 1608 and the relation between the quarto and the improved folio text, . . . one must agree (that) . . . 'In the case of this play, eclecticism is obviously necessary; and the judgements of individual editors will differ.' Eclecticism may have been carried slightly further than need be, on occasions when Mr. Duthie departs from the chosen folio text because of literary preference for quarto readings, but he always gives his reasons and these reasons are usually cogent. For one defect . . . Mr. Duthie is not ultimately responsible. The introduction of descriptive stage directions and indications of place is in conformity with the practice of the 'new Cambridge' edition as a whole. Such interpolations seem more quaint and intrusive as time passes. Why must we read that 'Lear returns distraught' when his every word proclaims the fact and when he rarely returns or 'rushes forth' in any other way? . . . The critical introduction is deferential and high minded, but not one of the strengths of the edition. It . . . attempts to mitigate the rigors of the tragedy. Since Lear is redeemed, the gods are just. Such criticism, focused upon Lear's defects rather than upon his virtues and veritable crucifixion, tends to shrink the tragedy to the proportions of a homily, and to obscure rather than illuminate its ultimate affirmations. Moreover it ignores what happens after his 'redemption'. Mr. Duthie is troubled by this matter, but his concession' . . . the conclusion of the play has indeed a sober colouring' must be reckoned among the understatements of all time . . . (But) this remains for the present the indispensable edition of the play.

Alfred Harbage, Renaissance News, XIII (1960), 326-327.

L.C. Knights. *An Approach to Hamlet.* Palo Alto, Calif., Stanford University Press, 1960. pp. 91. \$2.75.

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Harry Levin. *The Question of Hamlet.* New York, Oxford University Press, 1959. Pp. 173 \$3.75.

"Mr. Levin . . . begins . . . by noting the questioning mood which prevails over Hamlet. . . With this as a locus for departure he canvasses the variations on the rhetoric of interrogation which are woven into the fabric of the tragedy. In his second chapter he pursues the rhetoric of doubts which the questions educe. In the third he moves to an effect of all this—the irony of many big questions asked and but few answers found. . . (These) three chapters are a novelty in criticism in that they are three consecutive readings of the play, each on a new level; when the chapters are thought of together they have the effect of a three-part fugue. The sixth and final chapter is a traditional explication de texte, specifically of the Player's Speech, and it is brilliant. Here again Levin develops contextual relationships, associating the Player's somber rhetoric bit by bit with antecedent rhetoric, and the Speech turns out to be, not a parody or a crudity, as has often been suggested, but poetry forged in the antique mode, which could be calculated to recreate deep-seated and half-forgotten excitements in the audience. . . The measure of Harry Levin's success in bringing difficult but essential matters to light is the conviction . . . that he may have started something new in criticism, or at least have given strong impetus to the scattered efforts of others."

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THE IRONY OF NAIVE BRUTUS

Robert Ornstein of the University of Connecticut by pointing to sources in Seneca and Plutarch attempts to show that Shakespeare in his *Julius Caesar* tended to accept the political judgments of his sources. Shakespeare did not see the tensions in the play as a clash of mighty opposites or a conflict of ideologies. Seneca's *De Beneficiis* (a moral essay translated by Golding) provided the political germ; Plutarch in scattered comments provides a similar party line—that "seeking to preserve the Republic Brutus (ironically) hastens its final disintegration." Thus, Professor Ornstein finds classic sources for a singularly modern view.

Now we understand why Shakespeare failed to stress Brutus' republican principles since (in agreement with his sources) Shakespeare realized "that there was a tragic disparity between Brutus' naive illusions and the political realities of Rome." The main element in his role in the conspiracy was not in the conflict of republican and monarchical theories. Brutus had "no clearly defined political ideology" but was a reflective idealist with "a pedantic horror of kingship," one who thinks (naively) that the ancient liberties can be restored by assassination, who thinks (naively) his friends share his illusions. "The assassination merely intensifies the struggle for power by removing the stabilizing influence of a dictator who tempered ambition with a traditional sense of responsibility." ("Seneca and the Political Drama of Julius Caesar," JEGP, LVII (Jan. 1958), 51-56.)

REVIEW OF PERIODICALS

Editors: Barbara Alden; Laurence A. Cummings, Yankton College; William C. McAvoy, St. Louis University; Marvin Spevack, City College (N. Y.); Joseph H. Summerell, N. Y. State University, Plattsburgh; Unico Jack Violi, Fairleigh Dickinson College.

Margaret Lee Wiley, Arlington State College, Coordinating Editor

IS CAESAR THE HERO?

Though many critics have argued that Brutus is the hero of *Julius Caesar*, Anne Paolucci of the City College, (New York) observes that "nowhere else has Shakespeare named a play after the person or persons responsible for the tragic situation when that person was someone other than the hero." In naming the play after Ceasar, she says Shakespeare may have been suggesting that "to understand the tragic denouement properly we must see it through the eyes of Brutus." Shakespeare is "pointing up the contrast between Brutus' idealized conception of Caesar as 'hero' and the real Caesar, reminding us that it is this discrepancy which is responsible for Brutus' tragic fall."

The real Caesar who appears in the first three acts is a dual personality, weak and clever, foolish and wise. His physical limitations are stressed by Cassius and Casca, but Brutus pays little attention to them. Brutus is worried by Caesar's pride, and he sees in himself the hand of fate "carrying out the inexorable sentence which must always be the outcome of self-deification." Brutus tragedy results from his having mistaken the potential Caesar for the actual Caesar, and the play is "nothing more than a slow Sophoclean self-revelation on the part of Brutus that not Caesar but himself has sinned against the gods." Caesar's ghost is "the bursting forth" of this truth that lies heavy on Brutus' soul. "He understands at last that in judging Caesar as he did he assumed the divine prerogative of God, mistaking his uncertain vision of the future for divine providence and his killing of Caesar for divine justice." (*The Tragic Hero in Julius Caesar*," Shakespeare Quarterly, XI:3 (Summer 1960), 329-333.)

A CHANGE IN HAMLET

Hamlet, says Thomas Greene of Yale University, is looking for a posture toward the universe. He is the only character in the play who senses how corrupt things are. The perfidy of his mother, Claudius, Rosencrantz and Guildenstern, and Ophelia heighten his revulsion, not only from them, but from life itself.

Hamlet's noble obsession with morality expressed in many passages such as the first soliloquy and the "Get thee to a nunnery" speech, is attained by most other tragic heroes only at the end of the play. Hamlet possesses it at the beginning, but paradoxically it leads him to ineffectuality. To care so much about evil is to be made impotent and is therefore a luxury which Hamlet's shabby, vapid universe will not allow him. His realization of this fact

AN INTRODUCTION
TO SHAKESPEARE

By Hardin Craig

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is shown by his admiration of Horatio and Fortinbras, the two men who lack this quality of moral passion and have an indifferent posture toward Fortune which Hamlet cannot assume.

When he returns to the Court in the fifth act, however, we see a change in Hamlet. It is clear first in the gravediggers' scene that he has been freed from his excessive attachment to moral exactitude. We feel in his postures now the emergence of the detachment he has envied in others—in his callousness over the deaths of Rosencrantz and Guildenstern, in his attitude toward Laertes, in the fatalism of "There's a divinity that shapes our ends." In his toying with Osril, in his final contemptuous disposal of Claudius, and in his acceptance of his own death.

Though Hamlet is "quite as fine a play as the other Shakespearian tragedies," Hamlet dies in our eyes "a lesser man." He has begun to lose "the tragic dimensions which have made him memorable." The play "hesitates and retires, as it were, before the final of tragedy." Like his hero, Shakespeare sacrifices intensity for violence, which constitutes in the play a limited but genuine achievement. ("The Postures of Hamlet," Shakespeare Quarterly, XI:3 (Summer 1960), 357-368.)

Elizabethan and Stuart Dramatic MSS

Hardin Craig argues that although much work has been done on the classification of printed Elizabethan and post-Elizabethan dramatic texts, "the subjects is fairly well understood . . . (because) most of . . . (the work) is highly speculative." The result of unsupported speculation and conjecture has now made it "almost impossible to construct a definitive text of any Elizabethan play of which there exist more than one early version." To remedy such a situation, Professor Craig examines eighteen manuscript plays by Beaumont and Fletcher, Shirley, Middleton, Arthur Wilson and others "to see what evidence they supply of theatrical modifications of dramatic texts." His conclusion is that "all plays were habitually changed by the companies that acted them . . . Some manuscript plays show great changes; others, changes in lesser degree." ("Textual Degeneration of Elizabethan and Stuart Plays: An Examination of Plays in Manuscript," The Rice Institute Pamphlet, XLVI: 4 (January 1960), 71-84.)

Shakespeare Parody at Princeton

A three act musical comedy entitled *Midsummer Night's Screame* written, produced, and acted by Princeton undergraduates was presented at the McCarter Theatre on December 9 before 900 spectators. The theme of the musical was that Queen Elizabeth I wrote the plays. This theme provided a framework for several production numbers and ten original songs. A twenty-minute musical version of *Macbeth* was featured. The witches were a chorus line in the "Roaring Twenties Night Club." Lady Macbeth performed a strip-tease while singing "Out, Damned Spot."

Elizabeth I, Sir Walter Raleigh, William Shakespeare, Anne Hathaway, and Spanish intriguers were in the cast.

The play was toured for sixteen days in sixteen cities. The play was Princeton University Triangle Club's annual production. John Simon composed most of the lyrics.